

December 4, 1953

Mr. Lou Smith
340 North Rodeo Drive
Beverly Hills, California

Dear Lou:

I have been wondering whether we should go ahead with the citation to Mr. Stevens, because I ought to get the citation made up pretty soon. Were the photos satisfactory?

The audience reaction to this idea was excellent, and SHANE received the most votes, by far.

Now here's another project coming up. I think I mentioned to you the idea of visualizing my State Department wall exhibition here at the museum in the form of a study of the work of the Fifteen Directors involved, in the showing of a film or two from each. Although I expect to be doing another outside job, Dr. Morley's interest in this series has been great, and she asked if I would try to set it up with the help of Mrs. Stauffacher, who is organizing a general film department at the museum.

In other words, what the series would consist of is a one night showing of an outstanding film by each of the directors, to be accompanied by either the director of the film or some authoritative speaker. I know you cautioned against trying to fill each event with the director as the speaker, so we would welcome other technicians such as art directors, writers, cameramen, etc., who might be willing to talk about their contribution to the film.

There is also the difficulty of obtaining certain older films from the regular distributors. Don't you think that our direct contact with the directors themselves would solve a lot of the problems? Should we contact them through the Screen Director's Guild?

Anyway, anything you could do in the way of advice or help would be indeed appreciated. In the meanwhile, I'll hold up the citation award till I hear from you.

Best regards,

Frank Stauffacher

The LOU SMITH - AL HORWITS *Organization*
340 North Rodeo Drive, Beverly Hills, California

December 7, 1953

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:-

Your idea of the showing of a film made by each of 15 top directors is very interesting, but it may take a little working out.

Suppose you start by sending me the list of the directors involved in your exhibition. Ask this because there's no blanket procedure that can be used for all fifteen.

MGM, for example, is notoriously difficult when it comes to releasing film, old or new, and if you have a number of MGM directors on your list, which is likely, you may run up against something.

Some directors, too, just aren't good speakers, and it might be better to pick a writer, art director, cameraman in some instances.

In short, each individual case should probably be handled separately, and I'd like to help you approach it in whatever manner would make for the fewest roadblocks along the way. I can better judge the approach after I have seen your list.

It is quite likely that a letter from the museum in the form of a proposal, could go to each studio and each director involved. Then I'd be glad to have a group meeting with them, or individual meetings if necessary, to see what could be resolved.

Chuck Cochard said he wrote you about the release of the "Shane" citation, and this is in work. George is very pleased about this.

With kindest regards,

LS:gs

Lou Smith

December 9, 1953

Mr. Lou Smith
340 North Rodeo Drive
Beverly Hills, California

Dear Mr. Smith:

Many thanks for your interest in our proposed 15 Directors show. A lot of the films can be obtained from 16mm distributors, but in the cases where they are not available (such as MGM, De Mille, etc.) we might be able to see what you can suggest in getting them.

The 15 Directors are:

- | | |
|--------------------------|--|
| 1. D. W. GRIFFITH | - I can get his films from the Museum of Modern Art. |
| 2. MACK SENNETT | - Museum of Modern Art also. |
| 3. CHARLIE CHAPLIN | - Museum of Modern Art. |
| 4. CECIL B. DE MILLE | - (?) I have written to him c/o Paramount. |
| 5. JOHN FORD | - STAGECOACH and LONG VOYAGE HOME available in 16mm. |
| 6. JOHN HUSTON | - RED BADGE OF COURAGE available commercially, but THE MALTESE FALCON (Warners) or THE ASPHALT JUNGLE (MGM) would be better. |
| 7. FRANK CAPRA | - His films are available on 16mm. |
| 8. WILLIAM WYLER | - (?) |
| 9. FRED ZINNEMANN | - (?) |
| 10. GEORGE STEVENS | - (?) |
| 11. VINCENT MINELLI | - (?) |
| 12. UNITED PRO. OF AMER. | - No problem. I have written Charles Daggett and he answered with film suggestions and promise of a speaker. |
| 13. ROBERT FLAHERTY | - Everything can be obtained from the MMA. |
| 14. WILLARD VAN DYKE | - No problem. |
| 15. PARE LORENZ | - No problem. |

I think that a letter to each director and studio concerned is a good idea, and I will do it at once. Could you give me the address of the directors?

This is the start. We have not been able to set definite dates as yet. Dr. Morley wanted the series to start in February but I think that is too soon to get announcements out and everything reasonably set. We would like to get at least a few of the directors up and also some professors at universities teaching film, such as Kenneth Macgowan at UCLA.

Again, thanks very much and I hope this does not seem to you to be too much of an order.

Most sincerely,

Barbara Stauffacher

December 9, 1953

Mr. Lou Smith
340 North Rodeo Drive
Beverley Hills

The LOU SMITH - AL HORWITS *Organization*
340 North Rodeo Drive, Beverly Hills, California

December 14, 1953

Mr. Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Stauffacher:-

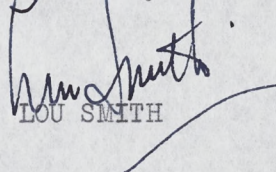
Attached is a list of home addresses of the directors. Believe a February date on this project might be a little early, and wouldn't set a definite date until the arrangements were well in hand. These directors move slowly.

Believe the best prospects among the directors to come up there would be Capra, Wyler, Zinnemann, Stevens, Minelli, DeMille. Also the head of United Prods. of America, who is quite a good speaker and who could probably bring along a good store of material by way of illustration.

Think if you get three or four out of the above, you will be doing well. Huston and Ford aren't known to go in for public appearances of this sort, but won't hurt to try them as they might just decide to do it if their time happened to be clear. Huston at the moment is someplace in England, but hear he will be back here around the holidays.

Let me know as it progresses and call on me at any time.

Sincerely


LOU SMITH

LS:mf

- ✓ MACK SENNETT - 7021 Hollywood Blvd.
- ✓ JOHN FORD - 6860 Odin Street, Hollywood
- ✓ JOHN HUSTON - 77 Malibu Colony, Malibu
- ✓ FRANK CAPRA - Red Mountain Ranch, Fall Brood, California
- ✓ WILLIAM WYLER - 451 La Cienega Blvd., Los Angeles 48
- ✓ FRED ZINNEMANN - 1766 West Ridge Road., Los Angeles 49
- GEORGE STEVENS - 10506 Riverside Drive, North Hollywood
- ✓ VINCENT MINELLI - 8560 Hedges Place, Beverly Hills, California
- CHARLIE CHAPLIN - (In Europe)

C.B. de Mille - 2010 De Mille Drive - Hollywood 27

January 8, 1954

Mr. Lou Smith
340 North Rodeo Drive
Beverly Hills, California

Dear Mr. Smith:

I didn't write you sooner to thank you for the list of addresses of the directors because I was waiting for some more news of dates and answers to letters. Now, belatedly, many thanks. I have written to all the directors, except Chalpin, and George Stevens, who I knew I could talk about with you.

This morning I received a very nice letter from Fred Zinnemann. He said that he would lend us 16mm prints of the films we needed, but that he did not think he would have time to come up. In any case, he said he would talk to you about it. He was extremely nice. And, Henry Wilcoxon wrote for deMille that de Mille and Y. Frank Freeman, of Paramount, will lend us prints of REAP THE WILD WIND and SIGN OF THE CROSS for our date. He also did not think he could get to San Francisco, but would suggest an appropriate speaker when we get the dates set. Both Pare Lorentz and Willard Van Dyke wrote from New York that they would love to come here if we could manage plane fares, which I'm afraid we can't, and suggested substitute speakers. They have all been very enthusiastic and very helpful.

Dr. Morley returns to San Francisco next week and then we should be able to get the dates for the evenings set. I will let you know very soon.

I had thought that perhaps someone working on THE GIANT (I assume Mr. Stevens has been prevailed upon enough to come to the Museum - although naturally we would welcome him heartily) could discuss its making even if it is not released by the time of the Stevens night by way of advanced publicity. It would certainly make an interesting evening. What do you think?

And again, thank you very much for your most kind help in this project.

Sincerely,

Barbara Stauffacher
Film Department

P.S. Frank wants me to add that he is most anxious to prepare the award for Mr. Stevens. He has not yet heard from Chuck Cochard.

January 21, 1954

Mr. Lou Smith
340 North Rodeo Drive
Beverly Hills
California

Dear Mr. Smith:

We have now set the dates for the film director series. After trying many different plans, the following seemed right and fit into the Museum's calendar:

ASPECTS OF THE AMERICAN FILM: FOURTEEN DIRECTORS

PART I:

D. W. Griffith	-	Friday, April 9
Cecil B. deMille	-	Thursday, April 15
John Ford	-	Friday, April 23
Vincente Minnelli	-	Friday, April 30
Fred Zinnemann	-	Friday, May 7
United Productions of America	-	Friday, May 14
Willard Van Dyke & Fare Lorentz	-	Thursday, May 20

PART II:

Mack Sennett	-	Friday, September 10
Frank Capra	-	Friday, September 17
John Huston	-	Friday, September 24
George Stevens	-	Friday, October 1
William Wyler	-	Friday, October 8
Walt Disney	-	Friday, October 15
Robert Flaherty	-	Friday, October 22

What do you think? You will notice that it is now fourteen directors, not fifteen. It was thought wise, and very unfortunate, to leave Charlie Chaplin out. Also we have added a night a Walt Disney and combined Van Dyke and Lorentz.

Mr. Lou Smith
Page 2.

We had thought to have Dore Schary as guest speaker the first night. Do you think that possible? I will write him at MGM. Frank can discuss briefly BIRTH OF A NATION and Griffith, and Dore Schary could introduce the development of the American Film in general.

I have asked Kenneth Macgowan of UCLA to speak on John Ford and YOUNG MR. LINCOLN. This was his suggestion and it sounds good, especially as Ford would most probably be impossible to get up here.

I shall write immediately to Fred Zinnemann and to William Wyler. And then to the directors for the Fall series.

I think this can be a very fine thing. I am very interested to hear what you think of these developments. And always, thank you for your interest and your help.

Most sincerely,

Barbara Stauffacher
Film Department

The LOU SMITH - AL HORWITS *Organization*
340 North Rodeo Drive, Beverly Hills, California

January 25, 1954

Miss Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Barbara:

Your schedule and outline looks excellent, and has been put together with much thought, and I am sure, much work and planning.

You may have to compromise along about mid-year on the schedule you have set up. Directors have a habit of agreeing to do something that is to happen six months away, only to find, as the date approaches, that they are involved in production and can't make it. So you may anticipate having to juggle dates and speakers, and perhaps, in some instances, accepting a substitute who can talk for the director.

Dore Schary to open the series would be fine. If he's not available, would suggest Don Hartman of Paramount, I'd write to Schary, outlining your ideas, and you may tell him he can discuss any further questions or details with me, if you wish.

On Mack Sennett, Gene Fowler wrote a book about Sennett some years back, titled "Father Goose". I don't know how Fowler would feel about giving a talk on him, but I do know if he agreed, it would be highly entertaining. I see Fowler every now and then, and would be glad to ask him, if you feel he would be suitable.

Best to Frank. With kindest regards,

Sincerely,
Lou Smith
by Lee Gilbert

The LOU SMITH - AL HORWITS *Organization*
340 North Rodeo Drive, Beverly Hills, California

January 29, 1954

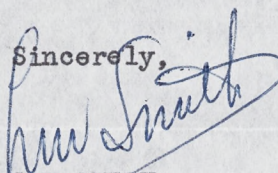
Mrs. Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Barbara:

Stanley Kramer's office phoned me today. They have your letter, but Mr. Kramer, who is a client of ours, is in New York and won't be back for a week or so.

Since he is a client of ours, I can safely say he will be available and will do it, but want to wait until he returns for final confirmation. You can plan on him, however.

Sincerely,



LOU SMITH

LS:lp

February 1, 1954

Mr. Lou Smith
340 North Rodeo Drive
Beverly Hills, California

Dear Lou:

Many thanks for the very good news that Stanley Kramer can be counted on for the first night. I didn't realize he was one of your clients. Wonderful!

Dore Schary seems very pleased to come on September 10 to speak on Sennett and introduce the second part of the series but he wants to leave it in abeyance until the summer. I think we will have that with everyone for the second part and it is quite understandable. We will have to print a separate announcement in August to cover this second half in any case. At this time we will print a general coverage of the entire series and the people and films to be presented and elaborate only on this first part of the series. I'm sure there will be much juggling of men and dates. Already we have started it in fact.

Fred Zinnemann wrote a very fine letter and asked many questions. Frank is answering him. (See enclosed.) As you can see we have changed his date with that of deMille in hopes that Mr. Zinnemann will be able to make this earlier day. As yet I have not heard from deMille about dates.

That is all to date.

Our most sincere thanks to you.

Sincerely,

Barbara Stauffacher
Barbara Stauffacher
Film Department

The LOU SMITH - AL HORWITS *Organization*
340 North Rodeo Drive, Beverly Hills, California

f February 18, 1954

Mrs. Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

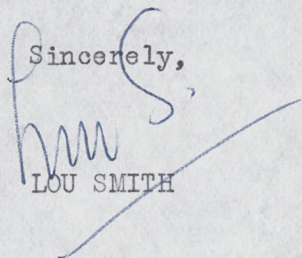
Dear Barbara:

Here is biographical information and stills on George Sidney.
He can be reached through MGM.

Mitchell Leisen, who will be with you April 15 on the DeMille subject, is currently busy staging the Academy Awards show and presentations, which will take place on March 23. He won't be able to discuss anything until he's through with that, but then we can make contact with him for you. His office has advised me, however, that he has marked that date down for the occasion.

Kindest regards.

Sincerely,


LOU SMITH

LS/lah
Enc:

March 11, 1954

Mr. Lou Smith
340 North Rodeo Drive
Beverly Hills
California

Dear Lou:

The announcements are being printed, things are starting to appear in the papers, and I guess all is underway. I'll send you some of the announcements next week.

I have not heard from George Sydney yet. I wrote him first at the Screen Directors Guild and then at MGM. I would like to hear what he plans to say and what he thinks of all this. I'd appreciate it if you would ~~ask~~ him to contact me when you talk to him.

Frank is planning to drive down to Hollywood about the 24th of this month. He will be there about five days. He will drive with Allon. It would be very fine if he could talk to Sidney and Minelli and who ever else is available. He could explain things to these men better than letters can, and they can ask him questions and generally get things set. It would be good, don't you think?

All best from everyone up here.

Sincerely,

Barbara Stauffacher
Film Department

The LOU SMITH-AL HORWITS Organization

340 NORTH RODEO DRIVE • BEVERLY HILLS, CALIFORNIA

CRestview 4-7251
BRadshaw 2-7935

March 12, 1954

Mrs. Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Barbara:

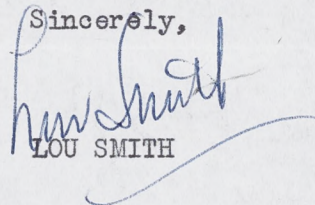
It's a good idea for Frank to come down here and see the folks personally. 'Suggest you write to each one, telling them he will be here the 24th or 25th, and he will get in touch with them for a talk on details.

Then when he arrives, I will get them on the 'phone for him and he can set times to see them. This will not be difficult. I'd write Zinnemann, Sidney, Minnelli, Leisen. Leisen's mailing address is:

Mitchell Leisen
Leisen Enterprises
724 North La Cienega
Los Angeles 46, California

I'll also advise them when and as I come in touch with them in the course of business here.

Sincerely,


LOU SMITH

LS/lah

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

(48)

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the data line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

0A203 SSF407

1954 MAR 15 PM 5 00

O-BHA392 PD=BEVERLY HILLS CALIF 15 445PMP=

MRS BARBARA STAUFFACHER, SAN FRANCISCO MUSEUM OF ART=

CIVIC CENTER SFRAN=

WILL BE RAUL WALSH OR IRVING TICHEL, WILL ADVISE TOMORROW=

LOU SMITH=

May 28, 1954

Mr. Lou Smith
340 N. Rodeo Drive
Beverly Hills, California

Dear Lou:

Frank has been meaning to write you every week since this series started. After all - you were such a vital part of its beginning and truly got it going to the success it has been. It really has been a fine thing. Did you see the write-up in the New York Times? And the directors have all been really good and have all come and all seemed sincerely to have enjoyed the experience, even though all of them were nervous as the devil before they started to talk.

We want to give many sincere thanks to Mr. Stevens. Every director who has been here has said that they talked to Stevens and he liked it here and had said it was a good thing - and really, I think that had a great deal to do with their actually coming. Please give him our thanks. The two of you truly pioneered this thing through.

I have now started to write everybody about the second half of the series. We had printed George Stevens on the announcement of the second half as you must have noticed because he was one of the original 15 directors from the exhibition. But now I am beginning to think that we really can't ask him to come up here again - unless he would want to come, of course. He has been here twice for us, and though we would love to have him, we feel we can't expect it. Also, he must be in the middle of THE GIANT now.

However, seeing that he is scheduled, on one of the "15 directors", would this idea work or is it all wrong - that he or someone else of his choice from THE GIANT come and talk about that film while it is still in production? Is that good pre-release publicity for you or is it not to be done? It would certainly make a wonderful evening in line with what we are trying to do. Maybe some rough footage could be shown? What do you think? We have the George Stevens evening announced for October 8, though that can be switched around if necessary. Perhaps someone on the crew could talk if Mr. Stevens couldn't get away? Will you ask him about this if it is at all possible?

You know we are trying to form all this material into a book. All the talks have been taped. With the data from the exhibition it should make a real book on the American film director. Naturally, George Stevens will be in that. I wish we had taped his talk that night. Does he have a copy of it we would be able to refer to when the time comes?

Again many belated thanks for all your help to us. Hello and good wishes from Frank.

Sincerely,

September 28, 1954

Mr. Lou Smith
340 North Rodeo Drive
Beverly Hills, California

Dear Lou:

Thanks for the note on Lillian Gish. It may be a very good idea. However a few days ago Joe Youngerman said that he still thought he could get Sennett to come up here in person. I told him that it wouldn't be necessary for Sennett to say very much at all. Just his appearance would be enough. So that's the way it seems now, although at this rate we won't know until later on (and you know that tends to make ulcers).

It's funny how things occur in bunches. The day we got the announcements from the printers, both Jean Negulesco and Joseph Mankiewicz (through his New York secretary) had letter to us that they couldn't come. Again, Joe Youngerman thinks he can talk them into coming - and I hope so, for tickets are going very well.

Thanks very much, Lou. I'll let you know immediately about Miss Gish. Incidentally, I have not yet call Miss Herrick about the possibility of Mr. Bracket because Joe said he was still fairly confident of getting Mack Sennett.

Best,

Frank Stauffacher

Encl.

The LOU SMITH Organization

MEMORANDUM

340 NORTH RODEO DRIVE, BEVERLY HILLS, CALIFORNIA • CRestview 4-7251 • BRadshaw 2-7935

To FRANK STAFFACHER

From LOU SMITH

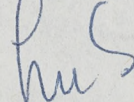
Date September 22, 1954

Dear Frank:

Lillian Gish is here working in a picture. I don't know whether she ever knew Mack Sennett, but she is of that vintage.

If you have any interest in her, I'd be glad to ask her.

Sincerely,


LOU SMITH

LS/lad

October 6, 1954

Mr. Lou Smith
340 North Rodeo Drive
Beverly Hills, California

Dear Lou:

Do you think Harold Lloyd would come up here for Mack Sennett?

Gena Kelly, last Friday, was a great success here. Of course he is an actor, so as a result we had to turn away almost a thousand people. But his talk, and his selected sequences for screening were awfully good.

Thanks again, Lou.

Sincerely,

Frank Stauffacher

The LOU SMITH Organization

MEMORANDUM

340 NORTH RODEO DRIVE, BEVERLY HILLS, CALIFORNIA • CRestview 4-7251 • BRadshaw 2-7935

To FRANK STAUFFACHER

From LOU SMITH

Date October 11, 1954

Dear Frank:

Harold Lloyd sounds like a good bet, and 'am sure he would do a splendid talk. His 'phone number is CRestview 1-1252. His address is 1225 Benedict Canyon, Los Angeles 24, California.

If you want any follow-up from here, let us know.

Kindest regards,

Sincerely,

LOU SMITH

LS/lad

*Called & suggested
we us bigger source*

September 16, 1953

Mr. Jack Stevenson
Office Manager
Paramount Pictures Film Distribution Corporation
205 Golden Gate Avenue
San Francisco, California

Dear Mr. Stewenson:

We are planning to present a series of film programs here at the Museum for the purpose of studying the works of the most outstanding and creative of American film directors. Starting with D. W. Griffith, we will go on to view and discuss representative film works of the major directors working in Hollywood as well as in the documentary film field.

These programs are to be non-commercial, educational showings - the admission charge will be a minimum to cover the expenses of film rentals, projectionists, etc. The audience will consist primarily of Museum Members and students of the film. The purpose of the series is to broaden the understanding and appreciation of the film directors artistry and technique in making good films.

There are certain films among those we wish to show that can I believe be obtained through your office. They are listed as follows:

CECIL B. DE MILLE:

out
THE SIGN OF THE CROSS (1932)
REAP THE WILD WIND (1941)
THE GREATEST SHOW ON EARTH (1951)

GEORGE STEVENS:

Commercial dist
PLACE IN THE SUN (1951)
SHANE (1953) (I realize that this may be too recent to get for our purposes)

WILLIAM WYLER:

out THE HEIRESS

We would appreciate knowing the charges for renting these films - one night only for each film. We can use either 16mm or 35mm.

Many thanks for your attention to our problem.

Most sincerely,

Barbara Stauffacher
Barbara Stauffacher

AFFILIATED
FILM PRODUCERS, INC.

IRVING JACOBY

WILLARD VAN DYKE

164 East 38th Street, New York 16, N. Y. - MUrray Hill 6-9279

December 9, 1953

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Bobby:

It was very nice to hear from you and to learn that Frank is well.

The only person I can think of who would be good to talk about me and my work is Irving Lerner. Lerner was the editor of many of my films. He lives in Hollywood and would expect to have his expenses paid. He can be reached at 1300 North Fairfax Avenue, Hollywood 46, California.

I would suggest VALLEY TOWN (28 min.), THE PHOTOGRAPHER (28 min.), and AMERICAN FRONTIER (28 min.). You may want to consider THE CHILDREN MUST LEARN (1939, 15 min.), THE CITY, THE BRIDGE (1942, 30 min.) or even ~~WORKING AND PLAYING TO HEALTH (1953, 40 min.)~~.

The Museum wouldn't want to pay my transportation, would it?

Our love to both of you,

Sincerely,

Willard

December 2, 1953

Mr. Willard Van Dyke
164 East 38th Street
New York, N. Y.

Dear Willard:

I work at the museum now and that is why you are getting this business looking letter from me. Frank is very well. He has steadily improved and is now working again. All is well out here, but we both still keep planning to return to New York sooner or later.

You will remember that exhibition Frank made for the State Department on Fifteen American Film Directors - Aspects of the American Film. We are now going to put on a film series based on that same material here at the museum. There will be fifteen nights this Spring; each devoted to one of the men. And you are one of them.

That is especially why I am writing to you. I thought you would have some ideas on what films of yours would make a good combination for an evening. Also, we are going to have a guest speaker each time. Can you think of anyone out here who would be good to talk about you and your approach to the film? With the Hollywood films we hope to get the directors themselves up or someone directly in the work of a specific film. (George Stevens was up to talk on the last Art In Cinema and was a great success.)

Let me know what you think. I would appreciate any suggestions you could make. And, many thanks.

Our best to you, and to Barbara.

Sincerely,

Barbara Stauffacher

December 2, 1953

Mr. Willard Van Dyke
164 East 38th Street
New York, N. Y.

Dear Willard:

December 14, 1953

Mr. Willard Van Dyke
164 East 38th Street
New York 16, N. Y.

Dear Willard;

Very many thanks for your interest in the 15 Directors series and I certainly appreciate all your suggestion.s. The films you mention sound like a fine evening. We will show about an hour or an hour and a half of film, with the rest of the time taken up by the speaker.

And, how I wish the museum could pay for your coming out here. That would be wonderful! But you must surely understand how museums and their budgets work. Perhaps by the time your evening comes up you will be out here working on some great film production and then could make a personal appearance. In ~~any~~ case, Irving Lerner sounds like a very good person to speak about you and I will write to him as soon as dates are set for the programs. I will let your know what happens.

Again, thanks for your kind help and if we suddenly get rich I will enjoy letting you know immediately.

All best wishes from Frank and me.

Sincerely,

Barbara S_tauffacher
Film Department

P.S. Do you know where we could get AMERICAN FRONTIER.?

AFFILIATED
FILM PRODUCERS, INC.

IRVING JACOBY

WILLARD VAN DYKE

164 East 38th Street, New York 16, N. Y. - MUrray Hill 6-9279

December 15, 1953

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mrs. Stauffacher:

In your letter to Mr. Van Dyke, you asked
where you could get AMERICAN FRONTIER. The American
Petroleum Institute, 50 West 50th Street, New York
City, is handling the distribution.

Sincerely yours,

Elizabeth Paul
Elizabeth Paul

January 21, 1954

Mr. Willard Van Dyke
164 East 38th Street
New York 16
New York

Dear Willard:

We have set the dates for the film series and your night will be Thursday, May 20, 1954.

Can you come to San Francisco to be guest speaker? Dr. Morley, the Museum Director, thought it would be a very fine idea and we think the budget will allow it. It would be better for us if you could make it a business trip at the same time and ease our expenditures somewhat, but in any case, we would be happy and proud to have you here. What do you think?

We have combined your films with Pare Lorentz. We felt sure that you would be a fine speaker on his films and ideas as well as on your own. The evening would be arranged in any way you think best.

We are extremely anxious to hear what you think of this and hope very much that you will be able to come.

Our best to Barbara and you.

Sincerely,

Barbara Stauffacher
Film Department

AFFILIATED
FILM PRODUCERS, INC.

IRVING JACOBY

WILLARD VAN DYKE

164 East 38th Street, New York 16, N. Y. - MUrray Hill 6-9279

January 25, 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Bobbie:

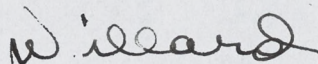
Thank you for the nice letter.

Of course I would love to come out for the May 20th date. Although I do not expect to have any reason to make a business trip, something might come up. In any case, I would keep the expenses to a minimum since I would be staying with my sister in Oakland.

Can you tell me what films will be shown so that I may be thinking about what to say? I am a little dismayed at the idea of talking about Pare. It has been many years since he has done anything and yet he is still a relatively young man. I admire his work a great deal, however, and I think I can find the right things to say. Certainly I would like to try.

Our best to you and Frank.

Sincerely,



Willard Van Dyke

WVD:ep

January 27, 1954

Mr. Willard Van Dyke
164 East 38th Street
New York 16
New York

Dear Willard:

We are all very happy that you will be able to come to San Francisco for the May 20th date. I'm sure it will be a fine evening and we look forward to seeing you again very much.

When I wrote to Pare Lorentz about the series he also suggested that he would like to come to San Francisco if it could be arranged. Now, when I write to him of the evening and that you will be here, I think it best to say that you were planning to be out here in any case. Okay?

After mulling it over with Frank this seemed a beginning to work on for the evening: THE RIVER (30 min.), a portion of THE PLOW THAT BROKE THE PLAIN (10 min.), VALLEY TOWN (30 min.), and then portions, perhaps the country footage and the fast cut part, of THE CITY (15 min.). This would come to about 1 hour and 25 minutes. There should also be another short film, or section of a film, of yours. You can talk between the films or at the beginning or end of each section. The evening being on two directors will naturally fall into two parts, with an intermission ~~separating~~ them. What do you think? The whole evening should not be more than 2 and $\frac{1}{2}$ hours,

I will keep you posted on any new developments.

All best to you and Barbara.

Sincerely,

Barbara Stauffacher
Film Department

AFFILIATED

FILM PRODUCERS, INC.

IRVING JACOBY

WILLARD VAN DYKE

164 East 38th Street, New York 16, N. Y. - MUrray Hill 6-9279

February 2, 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
San Francisco 2, California

Dear Bobbie:

Since I never see Pare Lorentz the question will not arise, but of course I will keep up the fiction of a business trip.

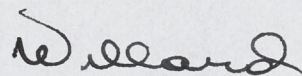
May I question the programming? Frankly I am not sure that VALLEY TOWN, in its entirety, is the best choice. I would like it better if you were to show THE PHOTOGRAPHER, or sections from a number of films. The song from VALLEY TOWN always causes comment and could be shown alone. The opening sequence of AMERICAN FRONTIER is quite representative of my work. The lunch sequence of THE CITY certainly is a good choice, and there is a short section of BROKEN APPOINTMENT that shows good documentary handling of dialogue.

Since VALLEY TOWN was made so long ago, and since the whole program as you outline it seems to consist of films of social criticism, I think the audience would get a false idea of my work today. The early documentary films were made at a time of self-examination. Today the film maker faces a different problem and is making another kind of film. This is not to say that one kind is better than the other, but rather to face clearly the fact that our films are very different today. As a matter of fact, any discussion of the development of the documentary film must go beyond 1940, the date of the newest film on your program.

May I have your reaction?

Our best to both of you,

Sincerely,



Willard Van Dyke

WVD:ep

February 4, 1954

Mr. Willard Van Dyke
164 East 38th Street
New York 16, N. Y.

Dear Willard:

You are quite right about the selection of films and your suggestion to run sections from many films is very fine. It would mean much more to the audience in discussing documentary films if done this way. We did not think it good to show THE PHOTOGRAPHER in its entirety simply because it has been shown so much in this area because of Edward Weston. I think VALLEY TOWN was predominate in our minds because we liked the stills from it that Frank had for the exhibition.

In using so many pieces we would have to know where we could get them and I'm a little confused as to whether you will bring them or not?

All best.

Sincerely,

Barbara Stauffacher
Film Department

AFFILIATED
FILM PRODUCERS, INC.

IRVING JACOBY

WILLARD VAN DYKE

164 East 38th Street, New York 16, N. Y. - MUrray Hill 6-9279

February 10, 1954

Mrs. Barbara Stauffacher
Film Department
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Bobbie:

To begin with, I am wondering whether you will be showing 16mm or 35mm films. If it is to be the former, our task is easier but I am not happy with the usual 16mm projection.

I am sure that you can get a print of AMERICAN FRONTIER on indefinite loan if you apply to the American Petroleum Institute at 50 West 50th Street, New York City. I can get prints of everything else I will need, but if you can find any of the ones I listed out there it will save carrying them across the country. Also, I have only one print of THE PHOTOGRAPHER.

Mechanically, I think we should have ^{ARC}two projectors so that one can always be threaded up waiting, but this is not absolutely essential. It would be nice to have a rehearsal with the projection ^{chromes} before the show. And we will need a number of take-up reels so that each picture can be run down to the part we want to use ahead of time.

All of these are details, which we can settle later, but it is well to think about them now. Suppose you tell me which pictures you can get and I will supply the rest.

Regards,

Sincerely,

Willard

Willard Van Dyke

WVD:ep

February 15, 1954

Mr. Willard Van Dyke
164 East 38th Street
New York 16, N. Y.

Dear Willard:

I will try to answer all your questions:

We can use either 16mm or 35mm. You are quite right that 16mm projection is not too good, but with 35mm we have to get a 35mm head in and it costs more. We do it all the time, but we just try to avoid it.

We have two 16mm arc projectors always set-up that work very well. And thousands of take-up reels. Yes, we always have a run-through before performances which need this kind of smooth touch. The projectionist comes in the afternoon and we go through the entire working order to familiarize him with it.

I wrote to the American Petroleum Institute for AMERICAN FRONTIER. And I can get THE PHOTOGRAPHER and THE CITY here.

The series is shaping up very well. Fred Zinnemann and Vincente Minnelli are coming up. And Steven Bosustow of UPA, and I think King Vidor and perhaps even C. B. deMille. We have to get the announcements printed this week and I will send you some.

All best.

Sincerely,

Barbara Stauffacher
Film Department

March 15, 1954

Mr. Willard Van Dyke
164 East 38th Street
New York 16, N. Y.

Dear Willard:

Could you send us some stills of you and from your films for display purposes? I realize it is early for your date, but we will be putting up an exhibition in the Museum to announce the series and need some material. Would that be possible? They will be kept safely and returned to you. We got some stuff from the Museum of Modern Art, but they didn't have a still of you or too many from your films.

The series is coming along very well. The announcements will be out the end of the week and I will send you some.

Thanks for everything.

Sincerely,

Barbara Stauffacher
Barbara Stauffacher
Film Department

April 19, 1954

Mr. Willard Van Dyke
164 East 38th Street
New York 16, New York

Dear Willard:

I am writing to you with some trepidation in regard to our current Art In Cinema which, of course, you know about being yourself scheduled for the last night. It's not that the series itself has any failures; in fact, it has to date been a resounding success. But I'll explain why I used the word trepidation. There are two reasons:

The first is that Stephen Bosustow of UPA - due to a current recuperation in the hospital - has been forced to advance his date to May 20th, and the second is that due to the unexpected interest of the Screen Directors Guild in partially sponsoring this series, those sections that they are concerned with, viz. their members, is frankly costing us too much money. Even though the Guild knows our tight-budget operation, they expect certain things that we did not anticipate in setting it up. Of course it is not a demand of theirs - they couldn't be more cooperative. But the fact that some of these directors wouldn't walk across the street to give a talk on their work for any money - but are doing so free in this case because the Guild decided it would be a good thing in general, makes it almost obligatory to foot a bigger bill.

This rather recent development came up gradually down south, and we did not expect the Guild to take up the matter so officially, and probably they didn't either until the series was almost on its way.

So, with the combination of Bosustow's change of date, and a purely financial change of tone, I hasten to write you with, as I say, some "Trepidation", and further than that, considerable embarrassment. Since the series must operate on a self-supporting basis the financial administrator

Mr. Willard Van Dyke
Page 2.

April 19, 1954

of the Museum can not see how we now can manage a round trip from New York. Yet we think you a most important part of the program, as a necessary factor in rounding out the series which is not concerned exclusively with the strictly dramatic Aspects of the American Film. If you can make the change of date from May 20 to May 14, could you consider flying here via United or American Airline coach instead of first class, as we originally planned? It is, of course, just the same conditions except for food service. Let us hear from you as soon as possible.

Apologies for our necessary changes, again. But such a series as this seems to be full of last minute changes and headaches.

Best to both you and Barbara.

Most sincerely,

Frank Stauffacher

AFFILIATED
FILM PRODUCERS, INC.

IRVING JACOBY

WILLARD VAN DYKE

164 East 38th Street, New York 16, N. Y. - MUrray Hill 6-9279

April 22, 1954

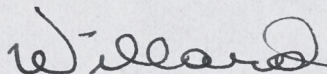
Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

I am a little puzzled by your letter. First of all, I am not at all sure that I can rearrange my schedule in order to be in San Francisco on May 14th. I have been careful to keep the 20th open in taking on any commitments, and it would be very difficult to make such a change now.

I certainly am not averse to flying by air coach, but it is not clear to me whether you are saying that the Museum cannot afford to pay first class fare, air coach fare, or any fare at all.

Sincerely,



Willard Van Dyke

WVD:ep

Best to both of you!
Barbara and I have another
son - born April 13th

W.V.D.

April 26, 1954

Mr. Willard Van Dyke
Affiliated Film Producers, Inc.
164 East 38th Street
New York 16, N. Y.

Dear Willard:

What I meant was: if you could come out air coach round trip we could pay for it, of course. But the heavy unexpected expenses on the entire series made it practically impossible for us to afford first class round trip fare from New York - which we intended to pay in the beginning.

The other difficulty was the change in dates from May 20 to May 14, which we had no control over. Unfortunately, it has become typical of this entire series. We already had three changes, and the dates all have been altered except the first one (April 9) and last week's with Kenneth Macgowan on John Ford. One can readily understand the necessity of changes with guest speakers engaged in much other work, but our headaches are, to put it mildly, the result of trying to reshuffle dates. It's certainly maddening, and embarrassing.

I hope you can make the May 14 date. I can't imagine who we'd get to take your place with any authority.

Congratulations to Barbara and to you on your second boy!

Most sincerely,

Frank Stauffacher

AFFILIATED
FILM PRODUCERS, INC.

IRVING JACOBY

WILLARD VAN DYKE

164 East 38th Street, New York 16, N. Y. - MUrray Hill 6-9279

April 27, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

Maybe Bosustow can get someone to take his place, since he asked for the change. It seems to me that since his organization is a large one, and quite close to San Francisco, that he would have less difficulty than I will have.

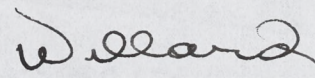
I quite appreciate what you must be going through in trying to reshuffle dates, and it must be annoying to you when you are doing your best to give the public a worthwhile series. I do feel obligated to point out, though, that I am able to keep my original date with you and that I have gone to considerable trouble to schedule my work to keep that period free. It is not as if I were an executive who could turn his work over to other people; I do have a busy program which I am finding it very difficult to rearrange.

Aside from my professional work this is what the week of May 9th looks like. On May 10th I have been called for special juror's duty. May 11th Barbara and I have a dinner engagement. May 12th there is a Robert Flaherty Foundation benefit for which I am a sponsor. May 13th we have tickets for a play which we acquired in February. May 14th we go to the Neighborhood Playhouse School of the Theatre for their final demonstration, an event I have attended for eighteen years whenever possible.

Will you consider asking Steve to provide a substitute if he cannot keep to his original date? And will you let me know soon what your final decision is?

Best regards to both of you,

Sincerely,



Willard Van Dyke

WVD:ep

P.S. I hope you saw The New York Times for Sunday, April 18th.

May 5, 1954

Mr. Willard Van Dyke
164 East 38th Street
New York 16, N. Y.

Dear Willard:

I am awfully glad you will be able to come on May 14. As I look over the sheet that we planned all this on, there is only one night that did not have to change its speaker. Confusion. But it all is coming out very well. And we are terribly sorry that this has caused you such an upset in your plans in New York.

I have written the West Coast Oil Information Committee to book your AMERICAN FRONTIER for May 14. THE RIVER will also be here. I'm not sure at this date about THE FLOW THAT BROKE THE PLAINS as the MMA may not be able to change the date on this film, but as we would have showed only a small section of the film it will not be too disastrous.

I shall go under the assumption that you will be able to bring the other films of yours as you stated in your letter of February 10.

I will also get THE PHOTOGRAPHER from out here. Let me know if you will need it? And please let me know what else I can do for you out here.

Best to Barbara.

Sincerely,

Barbara Stauffacher
Film Department

P.S. Also, please let me know when you will arrive and if you would be interested in appearing on radio or television if there is time?

AFFILIATED
FILM PRODUCERS, INC.

IRVING JACOBY

WILLARD VAN DYKE

164 East 38th Street, New York 16, N. Y. - MUrray Hill 6-9279

May 6, 1954

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

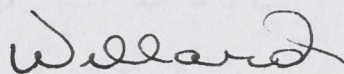
Dear Frank:

I will be arriving in Oakland on Thursday evening, the 13th. If you will leave a message with my sister, Mrs. Nicholas Begovich, in Oakland, Olympia 4-0850, I will arrange to be in San Francisco for the rehearsal any time during the day on the 14th.

I am preparing the 35mm prints that I will use, but if you need a 35mm print of THE RIVER, I am afraid you will have to get one out there as I do not have one available. I will bring with me or send Air Express all of the films that I will personally use.

I am looking forward to seeing you.

Sincerely,


Willard Van Dyke

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

(58)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

0A003

1954 MAY 7 AM 7 07

O.NA099 PD=NEW YORK NY 7 849AME=

MRS BARBARA STAUFFACHER=

SANFRANCISCO MUSUEM OF ART CIVIC CENTER SFRAN=

:WILL BRING MY FILMS IN 35 MM=

WILLARD=

NIGHT LETTER SENT MONDAY MAY ~~##~~ 10

66

WILLARD VAN DYKE
164 E 38th st
N.Y.

COULD YOU WIRE TITLES OF FILMS FOR PREPARATION OF PROGRM NOTES?
WILL YOU SPEAK BETWEEN EACH ONE? ARE YOU BRINGING SECTIONS OR WHODE
FILMS? I ASK THIS IN ORDER TO KNOW IF IT COULD BE HANDLED BY ONE
35MM PROJECTOR WITH TALKS BETWEEN WHILE THE PROJECTIONEST RELOADS.
WE HAVE TO USE ONE 16MM FOR LORENTZ MATERIAL AND OUR BOOTH HAS ROOM FOR ONLY
TWO PROJECTORS. THANKS.

FRANK.

AFFILIATED
FILM PRODUCERS, INC.

IRVING JACOBY

WILLARD VAN DYKE

164 East 38th Street, New York 16, N. Y. - MUrray Hill 6-9279

May 10, 1954

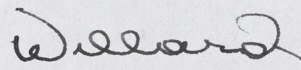
Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

My plans for arriving in San Francisco have had to be changed. We have been doing a film for the Ford Foundation, for which some additional footage has to be filmed, and Thursday is the only day possible. Therefore, I have changed to a flight which arrives in San Francisco at 7.55 a.m. on Friday morning. I will have a room at the St. Francis Hotel and you can call me there to tell me when you need me for the rehearsal.

I only hope that unforeseen contingencies don't prevent me from getting there in time for the lecture. If my previous experiences with air flights mean anything, it is possible that I will not arrive until late Saturday afternoon.

Sincerely,



Willard Van Dyke

He who writes
MUST WAIT



WESTERN UNION
TELEGRAM

TELEGRAPH
FOR QUICK ACTION

WESTERN UNION

W. P. MARSHALL, PRESIDENT

(22).

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

Letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

OA112

1954 MAY 11 AM 7 16

O.NA161 PD=NEW YORK NY 11 913AME=

FRANK STAUFFACHER, SAN FRANCISCO MUSUEM OF ART=

FILM SECTION CIVIC CENTER SFRAN=

WILL SHOW SECTIONS THE CITY VALLEY TOWN PHOTOGRAPHER
BROKEN APPOINTMENT TOTAL 21 MINUTES WILL TALK BETWEEN
EACH FILM 135 PROJECTOR SUFFICIENT=

WILLARD=

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

(28)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

0 A190 AA352

1954 MAY 12 PM 2 57

A. NA619 PD=NEW YORK NY 12 508PME=

FRANK STAUFFACHER=

SAN FRANCISCO MUSEUM OF ART FILM SECTIO

CIVIC CENTER SFRAN=

ARRIVING OAKLAND THURSDAY NIGHT=

WILLARD=

June 1, 1954

Mr. Willard Van Dyke
164 East 38th Street
New York 16, N. Y.

Dear Willard:

All of us want to tell you how much we enjoyed your being with us that week, to say nothing of the wonderful talk, and appearance, at Art In Cinema. I have been hearing, ever since, nothing but compliments to you. It went a very long way towards further defining the vague term, documentary, to everyone - particularly those that always split hairs on the subject, but do not make films - and those that do.

And certainly it was more than invaluable to me, personally. I'm glad we got it on tape.

I expect to be in New York within two weeks, although I'm not sure of the date; hope to find you in town then, or soon afterwards.

Thanks again, with my most sincere gratitude to you.

Our best regards to you, Barbara, and the family.

P.S. Your statement came in today, and will be answered before the week is out.

January 20, 1954

Professor A. Nicholas Vardac
85 Concord Avenue
Belmont, Mass.

Dear Professor Vardac:

We are planning a film series here at the Museum, the first part of which will take place this Spring and the second part next Fall. We would like very much to have you as a guest speaker on one of the programs if you are planning to return to this area during this time.

The series is entitled "Aspects of the American Film: Fourteen Directors". The directors to be studied during the first part are D. W. Griffith, Cecil B. deMille, John Ford, William Wyler, Fred Zinnemann, UFA, and Pare Lorentz and Willard Van Dyke. The second series discusses Mack Sennett, Frank Capra, John Huston, George Stevens, Vincent Minelli, Walt Disney and Robert Flaherty. In many cases the directors themselves will be here to talk about their films and their ideas on the film.

If you will be back in California between April 9th and May 20th, or between September 10th and October 22nd, we would be most anxious to hear from you.

Many thanks.

Sincerely yours,

Barbara Stauffacher
Film Department

Telephone
MURray Hill 2-4390

Cable Address
WEBHOTEL

HOTEL WEBSTER FORTY WEST FORTY-FIFTH STREET

New York 36, N. Y.

February 1, 1954.

Miss Barbara Stauffacher,
Film Department,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, California.

Dear Miss Stauffacher:

I am, indeed, pleased that you and your committee have thought of me to appear as a guest speaker on one of the new film programs in the Spring or Fall Series.

It is impossible for me, however, to make a definite commitment at this time. I know that I will be back on the Coast in the not too distant future, but the exact date hinges upon a number of other factors. I can only ask you to go ahead without me, unless you are able to put off getting your speakers lined up. If it turns out that I am to be in California during the period between April 9th to May 20th or between September 10th to October 22nd, I will surely let you know.

If, however, your committee were in a position to bring me out particularly, please let me know what arrangements you can make, in which case, I would make every effort to accommodate my present schedule to your needs. You might be interested in a certain lecture which I have given with some success on the Coast and in the midwest called THE FILM IN A FREE SOCIETY. It is illustrated with excerpts from foreign and American films and runs about two hours or a little longer, covering the

Telephone
MUrray Hill 2-4390

Cable Address
WEBHOTEL

HOTEL WEBSTER FORTY WEST FORTY-FIFTH STREET

New York 36, N. Y.

(2)

work of four directors: Rossellini, Alexander Mckenndrick (Tight Little Island, Man in the White Suit), Carné or Delannoy, and Preminger. This, might possibly be varied, depending upon the material available.

I mention this only because of the popular success of the lecture and because of the marked interest and thought it has always provoked.

Believe me, it would be a very stimulating experience for me to have an opportunity to address your audience on a film subject, and I sincerely hope this may be worked out.

With my best wishes and my regards for the members of the Film Festival group, I look forward to hearing from you.

Sincerely yours,

A. Nicholas Vardas
A. Nicholas Vardas

PS. Would you relay a message to Allon Schoener? Tell him how unhappy I am not to have been able to reach him before my departure. I look forward to seeing him upon my return and, in the meantime, would appreciate a word as to the status of the Festival and as to whether I can do anything to further the project while I am here in New York.

*Please address me at 85 Concord Ave. and
Belmont, Mass.*

from where mail is forwarded promptly.

February 9, 1954

Professor A. Nicholas Vardac
85 Concord Avenue
Belmont, Mass.

Dear Professor Vardac:

Thank you for your letter of February 1, and for your interest in our proposed film series.

We have divided the fourteen evenings of this series in half. Part I will be this spring and Part II will be next fall. If you are back in California sometime before this fall series there will still be time to make plans for you to be one of our speakers as we are not able to plan too definitely with regard to that series of programs at this early date.

Your film lecture "The Film In a Free Society" sounds very fine. Though we are not able to use such a program at the present time we certainly will keep it in mind for another time.

I relayed your message to Allon Schoener. The Film Festival is still in abeyance. Thank you for your offer to help in New York and Mr. Schoener will let you know if and when anything happens.

We look forward to hearing from you when you return to the Coast.

Yours sincerely,

Barbara Stauffacher
Film Department

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION (12)

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

OA125 SSQ052

O BHA152 PD=BEVERLYHILLS CALIF 23 1153AMP=

1954 MAR 23 PM 12 27

BARBARA STAUFFACHER, SAN FRANCISCO MUSEUM OF ART=

SFRAN=

MR MAOULIAN REQUEST YOU SECURE PRINTS OF BIRTH OF A NATION
ALONG WITH INTOLERANCE SO HE CAN HAVE BROADER VIEW POINT
OF GRIFFITH'S WORK PLEASE ADVISE=

JOSEPH C YOUNGERMAN SCREEN DIRECTORS GUILD OF AMERICA=

SENDER IS AWAITING A SPEEDY

answer

PLEASE GIVE IT TO THE MESSENGER
OR TELEPHONE

WESTERN UNION

2477-D (6-48)

*Wired that family will bring
it - or send it -
015.*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

TELEGRAPH SERVICE IS A NECESSITY
NOT A LUXURY

YET TELEGRAPH USERS PAY A
15% FEDERAL EXCISE TAX

THIS TAX ON AN ESSENTIAL PUBLIC
SERVICE SHOULD BE REPEALED

EASTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

(51)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

Letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

OD052 SSM463

1954 MAR 24 PM 6 10

O. BHA386 PD=BEVERLY HILLS CALIF 24 523PMP=

MISS BARBARA STAUFFACHER=

=SAN FRANCISCO MUSEUM OF ART SFRAN=

PLEASE NOTE IN SAMPLE PROGRAM OF FRED ZNNEMANN SPELLED
WRONG CORRECT SPELLING ZINNEMANN=

JOSEPH C YOUNGERMAN EXEC SECRETARY=

ZINNEMANN=

TIME RETURNED 9470
MSGR. NUMBER 4355
REASON LN

"DLY"

1954 MAR 24 PM 6 19

April 12, 1954

CR 5-1125
CRESTVIEW

Mr. Joseph Youngerman
Executive Secretary
The Screen Directors Guild
9123 Sunset Boulevard
Hollywood, California

Dear Joe:

It was extremely good to meet you up here. And I was further glad that you saw the setup under which we have conducted these film showings, the audience, and the quality of them. Further than that, I was glad because I could better understand the expectations you had in mind in cooperating with us on this series. I am only sorry that I didn't come down to talk to you in Hollywood beforehand, and have a more conclusive picture in order to make this initial session satisfactory to everyone concerned.

I want to say, though, that it was much more than satisfactory to the audience. It was definitely a hit, and a grand sendoff for the rest of the series; I say this in sincerity.

Mr. Mamoulian is going to have an interview for the S. F. Examiner tomorrow morning, and in the afternoon two interviews, one on the Jane Todd Show for CBS, and one on the Marjorie Trumbull Show on TV. The enclosed review of Mamoulian's talk by Luther Nichols in the Chronicle has been also taken up by the New York Times. In addition, KPFA wants an interview and we are trying to fit it in. It is only a pity that all of this couldn't have been alerted sooner, but as I said many times, none of us had any inkling that Mr. Mamoulian was planning to stay here for more than the one day, and would care for interviews, etc. I should have known it was the common requisite, but at the same time George Stevens was up here in a flash and back to L. A., without any particular care for additional commitments while here, and neither was Lou Smith, so it seemed, that we automatically planned the rest of the director's visits in keeping with that.

However, you can be assured that the situation has been righted, and there will be more press and radio interviews - which they should have - for the succeeding guest speakers than they can handle - only, please, Joe, remind them that we cannot afford more than the plane fare round-trip and

Mr. Joseph Youngerman
Page 2.

April 12, 1954

one night over, because we have to operate on a low budget, and we planned it with the one day expense factor in mind as being the only way we could do it. In the end, it is not for my benefit, or even the Museum's, but the American director, because I have long thought that such a thing should be done, and no one did it. Thanks to you, it has so far proved a thing that the intelligent public really likes.

There so-called "Art In Cinema" series here at the Museum must be financially self-supporting. There is no fund in the Museum's financial set-up for it, yet it has been the most fully attended activity in the Museum, and has become the oldest, consistently high-standard, non-commercial film society in the country. There are other film activities at the Museum, but this is a rather special one, conducted only yearly or bi-yearly, depending upon the availability of a certain quality and kind of program material - such as this present one. I do not earn a living at it, but do other commercial film work outside. If you have ever heard of a labor of love, this is one. I do get a percentage of the net for my conducting of it, but it is hardly a living. The others who aid me on this are regular members of the Museum staff, including my wife. I say this to explain why it is necessary for the Art In Cinema series to be self-financed, and essential for it to operate on a tight budget.

But we do not forget how much we owe you personally for making this series possible. It couldn't be done without your initial work in convincing our guest speakers to come up here, naturally. And your coming up here made us better aware of the whole situation from your angle.

I'll call or write again. The public reception has been outstanding here so far, and I see no reason why it shouldn't continue, except for the projectionist who falls asleep.

Also, would you please send us whatever you have in the way of biographies on Zinnemann and Minnelli so that we have more material to hand out to the press beforehand, in order to keep the alerted.

Most sincerely,

Frank Stauffacher

FS:bs

Mr. Joseph Youngerman
Page 3.

April 12, 1954

P. S. In order to be certain of obtaining the maximum cooperation from the radio and television stations, we would like to have you confirm the following arrangements for us:

Fred Zinnemann; for Friday, April 30,

Radio interview, KCBS, approximately 1:00 p.m.

Television interview, KRON, Marjorie Trumbull, approximately 1:30 p.m.

Vincente Minnelli

Radio interview, KCBS, approximately 1:00 p.m.

Television interview, KPIX, Del Courtney, approximately 2:00 p.m.

In addition, there will probably be the possibility of one or more press interviews which we will not be able to set until the day before the guests arrival. This will have to be left open depending on the schedule of the writer concerned.

Considering the fact that there will be radio and television interviews scheduled for both of these men, it would be advantageous if they took an early plane, arriving here about ten or ten-thirty in the morning. This would allow us enough time to check arrangement at the Museum before going to the interviews. If there were the necessity for any further rehearsals at the Museum, there would still be sufficient time before the 8:00 p.m. performance.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

(24)

The filing time shown in the data line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

OA154 SSV458

1954 APR 8 PM 2 41

O BHA205 PD=TDBH HOLLYWOOD CALIF 8 210PMP=

FRANK STAUFFACHER=

SAN FRANCISCO MUSEUM OF ART SFRAN=

MAMOULTIANS ARRIVE SAN FRANCISCO 155PM FRIDAY VIA UNITED
AIR LINES FLIGHT 387 CAN WE MAKE TAPE RECORDING OF
LECTURE=

JOSEPH C YOUNGERMAN=

155PM 387=

May 20, 1954

Mr. Joseph Youngerman
Screen Directors Guild
9123 Sunset Boulevard
Beverly Hills, California

Dear Joe:

We would like to have the recorded tapes back here for the purpose of beginning to write the book on the American film directors, similar to my State Department exhibition in 1952 and our further development of the idea in our series here at the Museum.

I am not sure that we will transcribe the tape recordings in toto for the book. Perhaps we will use the tapes as a reference. At any rate, the outline, and more exact ideas, will be shown to you for additional material and facts when I come down to see you. My desire to start the book as soon as possible is because it will be considerable work, and so the sooner started, the better.

The book would be published in New York with the partial by-line of the San Francisco Museum of Art which of course you know has the signed statements of approval from the speakers for this use of the tapes made here. The character of the book will not be of a critical nature, and in fact, it will consist more of stills than of copy - stills from the work of the various directors. In other words, it would resemble my original exhibition for the Department of State's foreign use, but, of course, with far better development. It amounts to this: The State Department's exhibit was done in New York without much official help from the industry, relying on my own judgement and with months of study. On the other hand, the book would be aided by our first-hand work at the source, i.e., the directors whom we are talking about.

Mr. Joseph Youngerman

Page 2.

May 20, 1954

Your cooperation with us has worked out extremely well mutually, and we are sincerely grateful to you. It is an unexamplified thing for the American director and it was initiated here in San Francisco. So it would be appreciated where ever it come up if credit to us for first putting it into operation could be acknowledged.

Again, thank you, and I look forward to seeing you and talking about all this as well as the second half of the series on the directors during the summer when we can get to Los Angeles.

Sincerely,

Frank Stauffacher

May 25, 1954

Board of Directors
Screen Directors Guild
9123 Sunset Boulevard
Beverly Hills, California

Dear Sirs:

On behalf of the Trustees of the San Francisco Museum of Art, Mr. Frank Stauffacher, and myself, I wish to express our most sincere gratitude for your cooperation in supporting our film program and our appreciation for the kind interest you have shown as the plans progressed.

The praise gained by the programs presented thus far not only in San Francisco, but throughout the nation on the "Aspects of the American Film: The Work of Fifteen Directors" series has been highly gratifying and has proved this event to be the unprecedented cultural achievement that we had anticipated in planning this series.

Sincerely yours,

Grace L. McCann Morley
Director

GLMM:rp

August 31, 1953

Dear Mary:

Skipping temporarily over all the good things I have to say to you and Paul because this is a hurried communique. I would ask you to help me interest Fred Zinnemann in coming up here for our Art In Cinema programs in October. He says he can possibly come up for the Museum's television program Oct 1 or 2, but I'm intensely interested in him being on our film program also. I wrote him, to this effect, but I thought a little hint from a friend that Art In Cinema is more than just a hack film societym would help. Because it certainly is.

This is outrageously presumtious of me, to ask this of you, I know. Please forgive me.

Thanks Paul very much for sending the reprint from the Art Quarterly, which is outstanding. I wish I had read it before we left L. A. because there is so much in it I would like to discuss.

We will not forget the fine times there at your home.

Sincerely,

Frank Stauffacher

September 1, 1953

Mr. Fred Zinnemann
1766 Westridge Road
Los Angeles 49, California

Dear Mr. Zinnemann:

Thank you so kindly for your quick response to Mr. Schoener's letter, the copy of which I received here, and am replying to at once.

Knowing full well how busy you are, and in particular, just before your trip to Europe on October 5, please forgive me for asking you if you might consider coming up for the opening night of "Art In Cinema" on Friday, October 2, even though our television show cannot fit into this date.

Such an appearance wouldn't involve any preparation of a lecture or such on your part at all. And it would be fairly brief. Such sections of HIGH NOON as you would suggest, we would arrange to get, and pay full costs, similar to those the television program was prepared to handle.

Thank you again for your kind response. I do hope this might find time on your schedule, but if not, it is surely understandable indeed.

Most sincerely yours,

Frank Stauffacher

cc: Arthur Jacobs

December 18, 1953

Mr. Fred Zinnemann
1766 West Ridge Road
Los Angeles 49
California

Dear Mr. Zinnemann:

You will remember our letter to you about coming to San Francisco in October to speak about your films at the "Art In Cinema" series. We were very sorry that you could not be here. Now we have another proposal to make.

Last year the Smithsonian Institution in collaboration with the Department of State commissioned an exhibition for distribution abroad on the American Film entitled "Aspects of the American Film: Fifteen Directors". The exhibition, consisting entirely of still pictures, is now circulating in Germany and South America. It was based on the positive creative contributions made by fifteen of the top film directors in the commercial and documentary fields. Starting with Griffith the directors are Sennett, Chaplin, De Mille, Ford, Huston, Capra, Wyler, Zinnemann, Stevens, Minelli, United Productions of America, Flaherty, Van Dyke, and Lorentz. The exhibition was compiled by Frank Stauffacher.

We are now planning to have a film series based on this same theme here at the Museum. There will be fifteen evenings, each devoted to the works and ideas of one director. There will be a guest speaker each time - in many cases the director, when he is available, and one or two of his most outstanding films. We hope to begin the series early in the Spring.

Our big problem is obtaining films that are out of circulation commercially. Being entirely an educational function, we can draw on the Museum of Modern Art Film Library, various 16mm distributors, and even in some cases, regular theatrical distributors, to the extent of the availability of a particular film. But many of them are obviously not ordinarily available, and we are inquiring about this.

I think that I can get HIGH NOON through the regular local distributor, but THE MEN and THE SEARCH propose a problem. Do you know where there are prints of these films? What do you think of showing BENJY?

Mr. Fred Zinnemann
Page 2.

I am sure you would have some ideas on what films of yours would make a good combination for an evening. Any ideas you may have will be most appreciated.

Would you consider speaking yourself, or could you suggest an appropriate speaker on your films and your approach to film? We would be most interested in hearing from you about this project.

Mr. Lou Smith, representative of the Screen Director's Guild, has been kind enough to help us with planning this series.

Many thanks.

Sincerely yours,

Barbara Stauffacher
Film Department

MAGNA T H E A T R E C O R P O R A T I O N

1041 NORTH FORMOSA AVENUE
HOLLYWOOD 46, CALIFORNIA
HOLlywood 7-5111

January 7, 1954.

Dear Mrs. Stauffacher:

I have just returned from an extended trip and I found your letter of December 18th on my desk. I do hope that you will forgive the delay in answering.

Your film series sounds exceedingly interesting and, needless to say, I feel very honored to be included. For your information I have 16 mm. prints, of fairly good quality, of the following pictures: "The Search", "The Men", "Teresa" and "High Noon". I would be glad to lend any one of those to you. However, I believe that it would be necessary to obtain some sort of clearance from the studios concerned. Mr. Lou Smith would undoubtedly know how to go about this. On the other hand, perhaps this is not necessary.

I also have a print of "Bengy". I expect to get a print of "From Here To Eternity", but I see no sense in showing that one on 16 mm. film as it is still running in various local theatres.

I would be delighted to cooperate in any way I can with your project. I believe that I will be quite busy in the spring and summer. Therefore, it would be probably impractical to count on my services as a guest speaker.

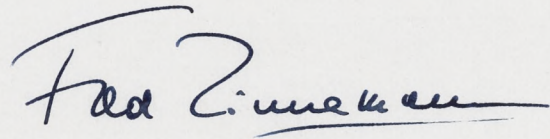
In any event, I will get in touch with Mr. Lou Smith today or tomorrow and I will be

Page 2.

glad to keep in touch with you from now on as I
expect to stay in Hollywood for the next few
months.

Best regards.

Sincerely yours,

A handwritten signature in dark ink, reading "Fred Zinnemann". The signature is written in a cursive style with a long, sweeping underline that extends to the right.

Fred Zinnemann.

Mrs. Barbara Stauffacher,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, Calif.

January 8, 1954

Mr. Fred Zinnemann
Magna Theatre Corporation
1041 North Formosa Avenue
Hollywood 46
California

Dear Mr. Zinnemann:

Many thanks for your kind letter of January 7. It is very good of you to suggest that we can borrow your 16mm copies of these films for this evening.

We have not been able to set dates as yet. Dr. Morley, the Museum Director, returns to San Francisco next week and then we will get this settled.

Though we would be very honored to have you speak here at the Museum I certainly can understand that your schedule is very demanding. In any case, I will keep you posted about the date and we can think of an appropriate speaker.

Again, thank you very much for your help.

Sincerely yours,

Barbara Stauffacher
Film Department

January 21, 1954

Mr. Fred Zinnemann
Magna Theatre Corporation
1041 North Formosa Avenue
Hollywood 46
California

Dear Mr. Zinnemann:

Dates have been set for the film series: ASPECTS OF THE AMERICAN FILM: FOURTEEN DIRECTORS. The evening about you and your films will be Friday, May 7, 1954.

We would be most happy and proud if you could manage to come to San Francisco to be our guest speaker. As far as we know this is the first time a series on the study of film directors' work and ideas has been presented in this country and we hope very much that the directors themselves can come and be a part of it.

The evening would be arranged in any way you think best. Perhaps you can choose the film of yours you consider best and show and talk about it. What do you think? Naturally we will pay all your expenses. You could fly up on Friday, stay the night, and return the next day if that is convenient.

We are extremely anxious to hear what you think of all this and hope very much that you will be able to come.

Most sincerely,

Barbara Stauffacher
Film Department

MAGNA

THEATRE

CORPORATION

January 29, 1954

1041 NORTH FORMOSA AVENUE
HOLLYWOOD 46, CALIFORNIA
Hollywood 7-5111

Dear Mrs. Stauffacher:

I am delighted to hear that you have set dates for your film series dealing with directors. I have made note of the date, Friday, May 7th.

Would you please let me know whether 16mm films will be satisfactory for you or whether you will want 35mm prints? The sooner you can give me this information the better. Incidentally, I would appreciate it if you would keep Mr. Lou Smith informed of all of this. I am sending him a copy of this letter for his information.

As I mentioned in my previous letter, I probably will be unable to be your guest speaker. I expect to be away from California at that time in connection with the production of OKLAHOMA. Therefore I would recommend that you consider a substitute speaker. You may have someone excellent in mind and if so, please give me his name. I would be glad to meet with him and discuss the approach to the program and the speech.

In regard to your statement that the evening would be arranged in any way that I think best: I was ~~wondering~~ whether you wouldn't want some sort of uniform policy governing all fourteen evenings? No doubt you have given this matter a great deal of thought. If you do have some policy that you wish to adhere to, I would be grateful if you would let me know since I have had no experience in this type of project. It would be a shame if I were to make this an amateurish sort of approach, because I believe that your idea is excellent and I strongly feel that it deserves a professional kind of presentation. Please let me hear more about your thoughts on this subject.

As to the pictures I would like to present: The two films which I like best are THE SEARCH and HIGH NOON. However, I feel that it would be too long and tiring for an audience to sit through two pictures and to have to listen to a speech in addition. On the other hand, I am hesitant to show

Mrs. Barbara Stauffacher

-2-

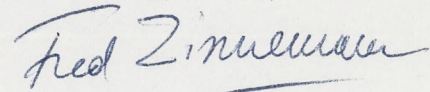
January 29, 1954

isolated episodes from pictures. Also I am not sure how to talk about my work since I never follow any clearly or rationally preconceived method, but rely to a great extent on instinct and feeling.

I hope to hear from you soon.

Best regards,

Sincerely,

A handwritten signature in cursive script that reads "Fred Zinnemann". The signature is written in dark ink and is positioned above the printed name.

Fred Zinnemann

FZ/bp

Mrs. Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

cc: Mr. Lou Smith
340 N. Rodeo Drive
Beverly Hills, California

Mr. Fred Zinnemann
Magna Theatre Corporation
1041 North Formosa Avenue
Hollywood 46
California

Dear Mr. Zinnemann:

Thank you very much for your good letter of January 29. I'll try to answer you rather than Mrs. Stauffacher, because I am aiding her and I may be able to further clarify the project in mind.

Since it will be a series concerned with American directors and their work, or styles, you might say, it is naturally our desire to have as speakers the directors rather than substitutes. However, it is impossible, or course, for us to expect each director because of his other commitments. Yet we are doing our best to be sure of those directors who are available because we may be faced with more substitute speakers than directors, and the whole project would lose considerable value as a much needed concentration on the director's themselves. It will lose the project's vitality. For example, HIGH NOON has been shown so constantly that to show it here without you would be little more than a regular theatrical showing. And we cannot think of a substitute. How about our changing the date, and putting you on Thursday, April 15th, or Friday, April 23rd?

We have arranged the Fourteen Directors series (which, by the way, is now Fifteen Directors) into two separate presentations, seven in the Spring, and seven in the Fall. So far we have confirmed Stanley Kramer, as a producer, to speak on the first night, April 9th, followed by John Ford, with Kenneth Macgowan as speaker; Vincent Minnelli and Cecil B. deMille have been exceedingly cooperative but so far no confirmation as to dates, and the same with Steve Bustaniv for UFA, although Willard Van Dyke will come out from N. Y. to speak about both Lorentz and himself on the Documentary film. The second section of the series in the Fall, with Sennett, Capra, Huston, Stevens, Wyler, Disney and Flaherty, is also partially confirmed.

February 1, 1954

Telegram - 2/8/54
Await your reply on April 15 date.
Hope you can come.

February 1, 1954

As to a uniform policy governing the entire series, it is fairly flexible. The idea, however, will be to determine the American film as differing, say, from the French Film, the Italian Film, etc. While this is rather vague because so many nationalities have gone to make up a native American Film (and Visa versa), the attempt to define the American Film is exceedingly worthy, I'm sure. Does this help to clarify what we want to do? Aside from this general subject, the work of each director is simply open to their individual styles, or their tastes, their ways of working, etc., and it can be very informal without being amateurish. In fact, I think it is better to be rather informal because of the very same quality that you mentioned yourself - relying to a great extent on instinct and feeling in so far as talking about your work.

I am very happy about your choice of THE SEARCH and HIGH NOON. The reason we thought of using a section of one is because it would be, as you noted, quite long for the two features plus a talk. However, it is very understandable on your part to hesitate showing an isolated piece, although when George Stevens came up for us last October, his chosen sections were not at all objectionable, in fact, extremely interesting.

As for the size, it's easier for us to use 16mm, but no trouble to convert to 35mm. If you do have both films on 16mm, then that is fine. If you can't get 16mm, then we do a changing in the projection room, and have 35mm heads installed very easily.

I hope this is somewhat of a help to you in our project. Again, we are very appreciative of your interest.

Many thanks.

Most sincerely yours,

Frank Stauffacher

FS/bs

cc: Mr. Lou Smith

MAGNA T H E A T R E C O R P O R A T I O N

1041 NORTH FORMOSA AVENUE
HOLLYWOOD 46, CALIFORNIA
HOLLYWOOD 7-5111

February 8, 1954.

Dear Mrs. Stauffacher:

Thursday, April 15th will be fine. However, I must warn you again that I may have to be in New York at that time. Therefore, I think you should arrange for a substitute speaker to stand by.

After fuller thought, and partly based on your letter, I have decided to omit HIGH NOON and to show only THE SEARCH. You said very rightly that HIGH NOON had been shown so much that it would amount to little more than a regular theatrical showing anyhow.

I have a fairly good 16 mm. print of THE SEARCH which I will bring along. In case I cannot come I will send the print to you a few days ahead of time.

Rather than make a formal talk, I would prefer to have a question and answer period following the showing of the film.

Please let me know if this is satisfactory.

Best regards.

Sincerely,

Fred Zinnemann

Mrs. Barbara Stauffacher,
San Francisco Museum of Art,
Civic Centre,
San Francisco 2, California.

c.c. Mr. Lou Smith.

February 10, 1954

Mr. Fred Zinnemann
Magna Theatre Corporation
1041 North Formosa Avenue
Hollywood 46
California

Dear Mr. Zinnemann:

We are very happy and honored that you will come on April 15 to be our guest speaker.

We will plan on your coming and if at that time you find that you can not be here, we fully understand. However, we won't try to arrange for a substitute speaker until then, simply because we find that in a case like this it is easier to get someone the last minute.

The showing of THE SEARCH followed by a question and answer period seems very good. However, I think perhaps we should introduce you before the film is shown and you could say a few informal words by way of introduction. And many thanks for offering your print of THE SEARCH for this showing. That is very kind of you and a great help.

I will write you more details as things progress.

Many thanks for your most kind cooperation and we look forward to meeting you.

Sincerely,

Barbara Stauffacher
Film Department

cc: Mr. Lou Smith

March 11, 1954

Mr. Fred Zinnemann
Magna Theatre Corporation
1041 North ~~Boise Drive~~
Hollywood 46
California

Dear Mr. Zinnemann:

Since the advance publicity has been issued on the 15 Directors series here at the Museum we have had a number of requests for interviews with you from the radio and TV stations for April 15th.

We feel that we don't want to impose on your time. However, if you are interested we could arrange one interview, either radio or TV, during the afternoon you are here.

The series is shaping up very well and I will be able to send you some announcements next week. Everyone is very interested and excited that you will be here.

Kindest regards.

Sincerely,

Barbara Stauffacher
Film Department

March 16, 1954

Mr. Fred Zinnemann
Magna Theatre Corporation
1041 North Formosa Avenue
Hollywood 46
California

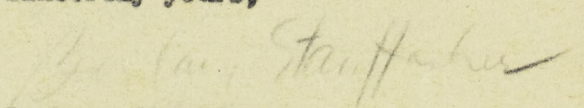
Dear Mr. Zinnemann:

Frank Stauffacher will be down in Hollywood the 1st of April for a few days and he hopes that he can briefly talk to you. Mr. Lou Smith has offered to arrange an appointment.

I'm sure that such a brief meeting would clarify the details of the evening although we have no set ideas.

Kindest regards.

Sincerely yours,


Barbara Stauffacher
Film Department

MAGNA THEATRE CORPORATION

March 17, 1954

1041 NORTH FORMOSA AVENUE
HOLLYWOOD 46, CALIFORNIA
HOLlywood 7-5111

Mrs. Barbara Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mrs. Stauffacher:

I was very pleased to have your letter of March 11th and am glad that the series is shaping up so well. However I am very distressed to have to tell you that it has now become definite that I will not be able to attend the showing on April 15th.

In view of my earlier warnings this may not come as a shock to you. Still I am very sorry to have to disappoint you and your friends.

It seems definite that I will be away from the United States from April 13th through April 25th. These dates are iron-bound and cannot be changed.

Under the circumstances the only question is whether you would like to have someone else from the Screen Directors Guild come up and speak on that date. It is possible that this can be arranged and a direct inquiry from you to the Screen Directors Guild would be the best approach, I think.

There are a number of very articulate and brilliant speakers in the Guild and I am certain that you would not be disappointed. In particular I would like to mention Mr. Willis Goldbeck, providing he is interested and able to attend.

I was anxious to inform you of this turn of events at the earliest possible opportunity so that you can make other arrangements. I believe that I will be in California from April 25th until about May 6th. Beyond that date my plans are uncertain due to the increased pressure of preparations for the production of "OKLAHOMA!". This must of necessity take precedence over anything else.

Yours very sincerely,

Fred Zinnemann

Fred Zinnemann

fz/j

March 18, 1954

Mr. Fred Zinnemann
Magna Theatre Corporation
1041 North Formosa Avenue
Hollywood 46
California

Dear Mr. Zinnemann:

Thank you for your kind letter of March 17.

I called Lou Smith immediately to see if anything could be done simply because of the importance of your appearance to our program and to the many people who are looking forward to seeing you here. We were anxious to change our plans to agree with your convenience and Mr. Smith as you know called Mr. Minnelli. He very kindly agreed to come for the April 15 date leaving April 30 free.

We are greatly indebted to you for agreeing to this new date, April 30, and including this trip to San Francisco in your plans though you are under such a great deal of pressure. We feel rather guilty continually confronting you with new dates when you are so pressed for time and we sincerely appreciate your consideration to us.

We will now plan on April 30 and hope all goes well. The announcements are already printed, but we shall notify the press of the change in date. We have received confirmation from the Fairmont Hotel that rooms will be held for you and your family.

Many thanks.

Most sincerely yours,

Barbara Stauffacher
Film Department

May 4, 1954

Mr. Fred Zinnemann
Magna Theatre Corporation
1041 North Formosa Avenue
Hollywood 46, California

Dear Mr. Zinnemann:

On behalf of those of us here at the Museum who have worked on this series of Art In Cinema showings I would like to express our deepest and most sincere gratitude for your cooperation and for the truly splendid evening you provided for the Art In Cinema audience.

Enclosed are two reviews that have appeared to date. We will send the tape of the questions and answers to Mr. Youngerman.

Again, many thanks, and kindest personal regards from Frank and myself.

Most sincerely,

Barbara Stauffacher
Film Department

MAGNA THEATRE CORPORATION

May 7, 1954

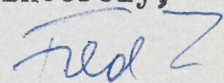
1041 NORTH FORMOSA AVENUE
HOLLYWOOD 46, CALIFORNIA
Hollywood 7-5111

Dear Frank and Barbara:

Thank you so much for your letter and the enclosed clippings. I am delighted that everything went so well and that the audience enjoyed the evening. As for myself, I had an interesting and stimulating time. I think that you are doing something very worthwhile for motion pictures in general and for Hollywood in particular.

Best regards and much luck to both of you.

Sincerely,



FRED ZINNE MANN

Mr. & Mrs. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.